

# English, Grade 11, College Preparation

## ENG3C

### “Narrative and Graphic Fiction”



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## UNIT PLAN ASSIGNMENT COVER PAGE

**COURSE CODE:** ENG3C

**UNIT TITLE/ THEME:** “Narrative and Graphic Fiction”

**GROUP MEMBERS:**

- |                     |                       |
|---------------------|-----------------------|
| 1. Heather Anderson | 3. Marley Higham      |
| 2. Erik Drebit      | 4. Ian Klaus-Springer |

**UNIT RATIONALE:**

This Graphic Novel Unit is proposed for English, Grade 11, College Preparation (ENG3C), at Technological and Commercial School where the population is comprised of approximately 70% boys. The school is very multi-ethnic with many students who are English Language Learners. There are a variety of special needs and students at different literacy levels in the class. They do not see themselves as high-achievers, and many of them are low-performing in academic areas. Motivation to complete work is a major issue with this group. Before the commencement of this unit, the students have already read an abridged version of Shakespeare’s Romeo and Juliet independently. (In this school, Romeo and Juliet is not studied at the Junior level. This is why the text is being used in a Senior level course.) Many found the language difficult and were not engaged. Therefore this unit uses graphic adaptations of Romeo and Juliet to supplement their learning and ensure that they have solid knowledge of the play so that they are able to respond critically and creatively, meeting several curriculum expectations. The previous reading of the play is supplemented with samples from Graphic Novels, Mangas and Comic Strips to appeal to the tastes of the audience as well as to provide visual supports for different learners. From here, the unit delves into the concepts of plot, characters, conflict and literary devices, using graphic fiction. Additionally, technology is an important component of the unit, which also applies to the audience of youth who are in specialized technological programs at this school.

**UNIT CULMINATING ACTIVITY:** Creative performance task – “Create Your own Graphic Novel”

Students work in pairs to create a short visual narrative based on one of a number of suggested topics, related to Romeo and Juliet (such as an alternate ending or an additional scene). In doing so, students will demonstrate that they have mastered the narrative techniques taught throughout the unit (use of setting/colour to establish mood, plot follows the “plot map” and is structured around a central conflict), as well as demonstrating an understanding of graphic novel form and convention (correct use of “the gutter” for chronology and storytelling, integration of image and text). Class time is devoted to scaffolding students for success in this project, including an introduction to some software which can be used for the project (Bitstrips & Comic Life). Similarly, metacognition is encouraged through the use of journaling, proofreading and self/peer evaluation during class time to instill the value of revision and feedback in creative writing. (See **APPENDIX 4.4**)

**UNIT CULMINATING ACTIVITY ASSESSMENT TOOL:**

Since the Culminating Activity for this unit is a creative project, the assessment tool that was designed for use in this unit is an Evaluative Checklist. Through the use of the checklist, students will receive marks for successful completion of required elements in the Culminating Activity, yet will not be hampered by value judgements or the aesthetic tastes of the assessor, and will therefore be free to take risks and express themselves creatively. (See **APPENDIX 4.5**)

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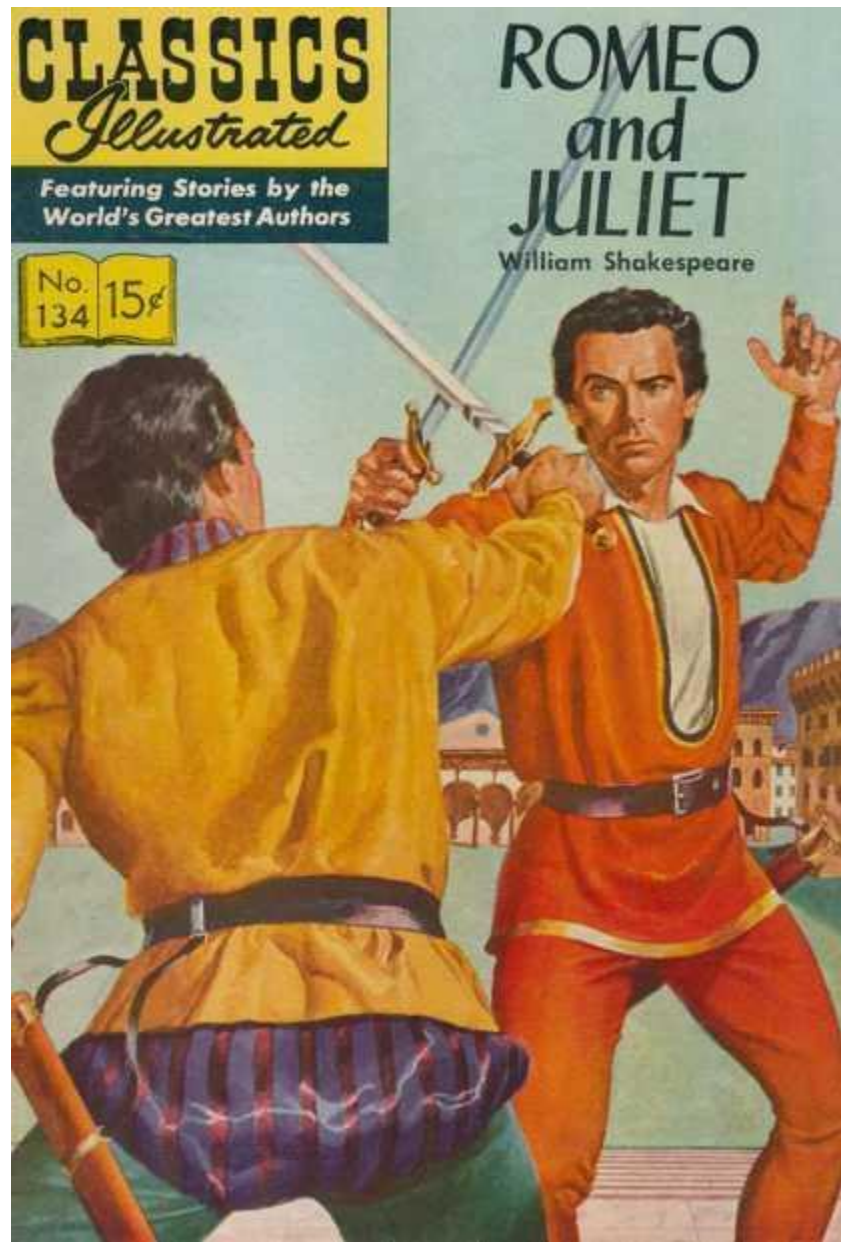
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# Unit Calendar

<u>Sunday</u>	<u>Monday</u>	<u>Tuesday</u>	<u>Wednesday</u>	<u>Thursday</u>	<u>Friday</u>	<u>Saturday</u>
	Lesson 1:  Bridging: <u>Romeo and Juliet</u> and Graphic Novels	Lesson 2:  Bridging: <u>Romeo and Juliet</u> and Graphic Novels	Lesson 3:  Intro to Plot Mapping	Lesson 4:  Elements of Graphic Novel Style  <b>Intro to Culminating Activity</b>	Lesson 5:  Intro to Bitstrips and Comic Life in Computer Lab	
	Lesson 6:  Why Study Graphic Novels?	Lesson 7:  Intro to Setting	Lesson 8:  Expository Writing & World Building	Lesson 9:  Colour and Shadow	Lesson 10:  Work Period in Computer Lab	
	Lesson 11:  Intro to Character	Lesson 12:  Character Development	Lesson 13:  Archetypes	Lesson 14:  Visual Literacy and Graphic Texts	Lesson 15:  Visual Literacy and Graphic Texts	
	Lesson 16:  Intro to Conflict	Lesson 17:  4 Types of Conflict	Lesson 18:  Graphic Non- Fiction/ Work Period	Lesson 19:  Comics Carousel/ Last Work Period	Lesson 20:  Sharing Projects with Peers  <b>Culminating Assignment Due</b>	



## Week 1: Marley Higham

## LESSON 1

### MINISTRY EXPECTATIONS:

**Strand(s):** Reading and Literature Studies, Writing

#### Overall Expectations:

- Reading and Literature Studies - 1. Reading for Meaning
- Reading and Literature Studies - 3. Reading with Fluency
- Writing - 1. Developing and Organizing Content

#### Specific Expectations:

- Reading and Literature Studies – 1.1 Using reading Comprehension Strategies
- Reading and Literature Studies – 1.3 Demonstrating Understanding of Content
- Reading and Literature Studies – 1.4 Making Inferences
- Reading and Literature Studies – 3.3 Developing Vocabulary
- Writing – 1.1 Generating and Developing Ideas
- Writing – 1.4 Organizing Ideas

### ENDURING UNDERSTANDING ADDRESSED:

- Students will see the relevance of literature in their lived experiences
- Students will understand the importance of close textual reading
- Students will understand that context and ideas can be derived from visual cues

### ESSENTIAL QUESTION(S) ADDRESSED:

How do I, as an adolescent, understand and respond to tragedy in what I read, hear or experience? How might being able to recognize literary features in the tragedy Romeo and Juliet help me appreciate this play and its re-telling in other genres?

#### KNOWLEDGE :

- Students will find relevance in the story of Romeo and Juliet to adolescent experiences today.
- Students will develop a knowledge of content and an understanding of content of the play. **(Knowledge and Understanding)**
- **Note:** They will need this background knowledge in order to work collaboratively, using the perspectives and ideas of their teammates, to produce their culminating assignment: a mini-Graphic Novel or Comic Strip that creatively changes, adds to, or manipulates that plot of Romeo and Juliet.

#### SKILLS:

##### Thinking

- Students will learn to use critical/creative thinking processes in order to connect literary texts to their personal experiences.
- Reading visuals for meaning and narrative
- How to interpret information from visual cues



## DIFFERENTIATED INSTRUCTION

### Prior Knowledge/Skills Required (Readiness)

- Initial reading of Romeo and Juliet (original text, abridged version, or Graphic Novel) - cannot assume that all students understood the play, therefore we will progress through a closer textual reading using graphic texts that will serve as revision for some and foundational learning for others.
- Ability to work collaboratively, share an opinion orally and reflect independently- students will have choices in groupings and multiple opportunities to use these skills.
- The article "tragic love" presents perspectives on teenage dating from another culture, allowing student to develop a social awareness of injustices that exist and challenges adolescents face around the world. This article is good for inciting debate and helping students find relevance and meaning from Romeo and Juliet in their lives today. **(James Bank Model- Stage 2- Additive: Adding a variety of content, concepts, themes, and perspectives to the curriculum without changing its basic structure)**
- *Readiness/Interest/Learning Style*- Kinaesthetic Linkert Scale Activity-What is the student's current skill level and knowledge of the topic? What is their interest in the play and how can their learning styles be incorporated?
- *Learning Style*- **Cooperative Learning**: Participating in class discussion
- *Interest/Learning Style*- **Individual Learning**: Reflecting on texts and applying themes/lessons to personal experiences
- *Readiness*-Instructional High-Yield strategy: teacher circulates to provide on-going descriptive feedback for student ideas, and clarification for the story line.
- *Learning Style*-Differentiation in groupings: students can choose their own groups and when necessary choose to work independently, as long as they are meeting the learning goals of the lesson
- *Learning Style*-Activity instructions are provided in multiple ways: Agenda written on board, Instructions provided verbally, Instructions described on Handouts.

### ASSESSMENT TOOLS/ STRATEGIES USED:

In this lesson, the following **Assessment For Learning** Activity will be used:

- Linkert Scale

In this lesson, the following **Assessment As Learning** Activities will be used:

- Teacher Observation
- Whole-class Discussion
- Group Discussion
- Reading Journal

### LEARNING GOALS:

- Students will be able to relate the story of Romeo and Juliet to their own experiences and explain the relevance of the play to Modern times.
- Students will be able to identify Major Characters from Romeo and Juliet and explain who

they are in relation to the events of the plot.

- Students will start to summarize the main events in the five acts of the play, using perspectives and voices of different characters.

**MATERIALS/RESOURCES/PRE-PLANNING:**

- See Rationale- Students had difficulty accessing the text and engaging in the play, therefore it is necessary now to do a structured revision in which students record elements of plot, so that they are able to move forward in the unit.
- Teachers will need to decide how they wish to form student groupings for various parts of this lesson, or if they want students to complete all sections of the Romeo and Juliet Plot Record Journals independently as homework or in Jigsaw Groups in class.
- Prep Minds On Overhead (**APPENDIX 1.1**)
- Photocopy Class Handouts (**APPENDICES 1.2-1.3**)
- Photocopy Learning Center Plot Journals (number will depend on how many students at each center- maybe 5-7)
- Prep the learning centers (photocopies from Foundational Texts) ahead of time.
- Page, Philip, and Marilyn Pettit, eds. "Romeo and Juliet." *Picture This! Shakespeare*. Hauppauge, N.Y.: Barron's Educational Series, Inc., 2005. Print.
- Sexton, Adam, and Yali Lin. "Shakespeare's Romeo and Juliet." *The Manga Edition*. Hoboken, N. J.: Wiley Publishing, Inc., 2008. Print.

**AGENDA:**

- Linkert Scale
- Tragic Love Article
  - Pre Reading
  - Post Reading
- Learning Centers
- How did it go?

**MINDS ON: 10 Minutes**

1. Teacher will direct students in a kinaesthetic Linkert Scale, with one side of the room being Negative and the other side of the room being Affirmative. Students will move to the side of the room that most corresponds with their personal answers to the following questions:
  - Have you read a play in Shakespeare's original text before engaging in the story of **Romeo and Juliet**?
  - Did you struggle through the language?

- Were you able to understand the gist of what is going on?
- Do you feel that visual aids could have helped you understand what is going on in the story?
- Did you enjoy reading this play?
- Were you able to connect personally with any of the characters in the story?
- Do you feel that reading **Romeo and Juliet** is relevant for teenagers today?

2. After each question is read, the teacher can call on some students to share their opinions. This activity gages the students experience with Shakespeare, their familiarity with Romeo and Juliet, and their engagement in this unit of study. The teacher will then be able to determine how much time should be allotted for a close textual study, how much individualised support should be given, and be able to find new ways to make the play more relevant to the students throughout the unit.

**ACTION:** 60 mins.

**Part 1 (30 mins.)**

Making the story of **Romeo and Juliet** relevant for adolescents today.

1. Display the **APPENDIX 1.1** overhead. Ask students the following questions:

- What is this comic implying about engaging readers Shakespeare's works today?
- Can you relate to the idea illustrated here in your own reading of **Romeo and Juliet**?
- What are some ways you think Shakespeare's plays can be made more accessible/appealing/relevant for teenagers today?

2. Introduce the students to what will be covered in this first lesson by indicating the learning goals and agenda written on the board. Additionally show them the Manga/Illustrated versions that will be used to help them interpret and understand the play.

3. Give students the handouts from **APPENDIX 1.2 and 1.3**. Working individually or in pairs, have them answer the Pre-Reading Questions.

4. Students will proceed with reading the "Tragic Love" article. It can also be read aloud as a class, as it is very short.

5. Individually or in pairs, students complete the Post-Reading Questions.

6. Take-up the handout as a class. Ask the following questions:

- Are there any other ways that this story can connect with teenagers today?
- Which characters can you identify with most? Why?
- What elements of the story make it a tragedy?

## **Part 2 (30 mins.)**

1. **Learning Centers**- 5 Learning Centers need to be set up in the room, one for each act of the play. At each learning centre, there will be copies of the act from the following 2 foundational texts:

**Page, Philip, and Marilyn Pettit, eds. "Romeo and Juliet." *Picture This! Shakespeare*. Hauppauge, N.Y.: Barron's Educational Series, Inc., 2005. Print.**

**Sexton, Adam, and Yali Lin. "Shakespeare's Romeo and Juliet." *The Manga Edition*. Hoboken, N. J.: Wiley Publishing, Inc., 2008. Print.**

2. **Jigsaw Groups**- Students need to be divided into groups of 5. Each student in the Jigsaw Group will be responsible for a different act from the play. Depending on the size of the class, there may be more than one student from the group going to one learning centre, if they have more than 5 people in their group. Once students have their groups, each member heads to their chosen Learning Centers. It is imperative that all the acts of the play are to be covered within a group!

3. Once at the Learning Centers, students will read the act they are responsible for from their Graphic text of choice. Once they are done reading, they proceed to the **Romeo and Juliet Plot Record Journal (APPENDIX 1.4)** for their act, and start the writing exercise.

**Accommodations:** Students have different language and literacy levels and read at different paces. While the texts for each act should only take 15 minutes to read as they are more visual and the script is abridged, it is good to allot 30 minutes of reading time. Students are only required to complete the reading of one text for their act, but if they finish early, they may choose to read the other text as well to use the time productively, or they can move on to their writing assignment.

4. Students complete one journal entry from one character's point of view. Teacher circulates to provide support as necessary.

**Variations:** It is possible to extend this activity across an entire unit that studies the play Act by Act. Each student can be given the full package of journal entries, and as each act is read or covered in class, they must respond through writing. Alternatively, if time allows, instead of Jigsaw Groups, students can individually progress through each Learning Center and complete their own set of journal entries.

## **CONSOLIDATION: 5 mins.**

1. Students tidy-up the learning centers and return all the copies of texts.
2. Teacher asks the following questions:
  - How were the visual texts helpful in guiding you through the story?
  - What were the similarities and differences you notice between the two versions?
  - Which one do you think is more effective? Why?

**ACCOMMODATIONS & MODIFICATIONS:**

- Prolonged reading time for students who are ELL learners or for students with lower Literacy skills. Every Learning Center will have two illustrated versions of the act, so that those who finish reading theirs early can choose to read another version, or go on to the writing task. They are however only obligated to read one or the other. This ensures students have choices in their learning and use extra time productively.
- Choices in text: One graphic version is more text-heavy, but provides definitions to help students understand the language. The other text is abridged and uses lots of visuals for support.
- Instructional High-Yield strategy: teacher circulates to provide on-going descriptive feedback for student ideas, and clarification for the story line. (for students on IEP)

**REFLECTION:****Foundational Texts:**

Page, Philip, and Marilyn Pettit, eds. "Romeo and Juliet." *Picture This! Shakespeare*. Hauppauge, N.Y.: Barron's Educational Series, Inc., 2005. Print.

Sexton, Adam, and Yali Lin. "Shakespeare's Romeo and Juliet." *The Manga Edition*. Hoboken, N. J.: Wiley Publishing, Inc., 2008. Print.

### **Appendix Resources:**

"Forbidden Love Ends in Suicide Pact". Yahoo!7News. 15 Feb. 2012. Web. 20 Feb. 2012.  
<<http://au.news.yahoo.com/a/-/newshome/12912041/forbidden-love-ends-in-suicide-pact/>>

"Graphic Organizers". Thinkport. Maryland Public Television and Johns Hopkins University Center for Technology in Education, 2003-2012. Web. 20 Feb. 2012.  
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Ick, Judy. "The Romeo and Juliet Phenomenon." *Transmedial Shakespeare*. 16 Jan. 2011. Web. 20 Feb. 2012. <<http://transmedialshakespeare.wordpress.com/2011/01/16/the-romeo-and-juliet-phenomenon/>>

"Plot Diagram". North Vancouver School District. n.d. Web. 20 Feb. 2012.  
<<http://www.nvsg44.bc.ca/sites/pdf/1/1-427-2783.pdf>>

"Plot Diagram Template". Docstoc. 2 Nov. 2009. Web. 20 Feb. 2012.  
<<http://www.docstoc.com/docs/4191038/Plot-Diagram-Template>>

"Plot Structure of Romeo and Juliet". Scribd. n.d. Web. 20 Feb. 2012.  
<<http://www.scribd.com/doc/130732/Plot-Structure-of-Romeo-and-Juliet>>

Swope, John. A. Ready-to-Use Activities for Teaching Romeo & Juliet. West Nyack, N.Y. : Center for Applied Research in Education, 1993. pp.41,71,104,136,163. Print.

Wiley, Heather. B. " Tragic Love: Introducing Shakespeare's Romeo and Juliet." *ReadWriteThink*. n.d. Web. 20 Feb. 2012. <<http://www.readwritethink.org/classroom-resources/lesson-plans/tragic-love-introducing-shakespeare-1162.html?tab=3#resources>>

### **APPENDICES:**

APPENDIX 1.1 – Minds On Overhead

APPENDIX 1.2 – Minds On Handout/Discussion Questions

APPENDIX 1.3 – "Tragic Love" Article

APPENDIX 1.4 – Romeo and Juliet Plot Record Journals

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**“Romeo and Juliet met online in a chat room.  
But their relationship ended tragically  
when Juliet’s hard drive died.”**

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Ick, Judy. “The Romeo and Juliet Phenomenon.” *Transmedial Shakespeare*. 16 Jan. 2011. Web. 20 Feb. 2012.  
< <http://transmedialshakespeare.wordpress.com/2011/01/16/the-romeo-and-juliet-phenomenon/> >

## Appendix 1.2 - Minds On Handout/Discussion Questions

### Pre-Reading Questions

Why do we read Romeo and Juliet today?

Do you think this story can connect to the lives of teenagers today? Why or why not?

Romeo and Juliet is a \_\_\_\_\_.

**Definition:** a dramatic work that has a serious or \_\_\_\_\_ theme. It has a character that has many \_\_\_\_\_ or weaknesses. A tragedy usually ends with the \_\_\_\_\_ of the \_\_\_\_\_ characters.

Define “tragedy” in your own words and give some examples from real life:

What T.V. shows or movies show a tragedy?

### Post-Reading Questions

Romeo and Juliet is considered a “tragic love story.” Based on your knowledge of Romeo and Juliet, and your reading of the article, how would you define “tragic love”?

How does tragic love affect teenagers today? Can you think of any other examples from real life?

After reading the article, do you think that the story of Romeo and Juliet is important to your life as a teenager? Why or why not?

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This handout was created using questions adapted from the following lesson resources:

Wiley, Heather. B. " Tragic Love: Introducing Shakespeare's Romeo and Juliet." *ReadWriteThink*. n.d. Web. 20 Feb. 2012. <<http://www.readwritethink.org/classroom-resources/lesson-plans/tragic-love-introducing-shakespeare-1162.html?tab=3#resources>>



## Forbidden love ends in suicide pact

Yahoo! 7 February 15, 2012, 11:19 am



A modern day Romeo and Juliet story has ended in tragedy after two young lovers took their own lives.

The teens from Bangladesh committed suicide after the heartbroken girl was forced by her family to marry another man.

Sixteen-year-old Mithu Mollah was married to a man twice her age and forced to move more than 100 kilometers to be with him in the nation's capital, Dhaka.

Her boyfriend, 17-year-old Soud Sheikh, stayed home and the two carried on a secret affair for two months, the Daily Mail reports.

On Valentine's Day Soud called his brother to say he would be with his girlfriend forever after they took their own lives.

The lovers then tied their hands together with a scarf and leaped to their deaths from a mobile phone tower.

Forced marriages are common in Bangladesh, as are forbidden affairs between young lovers.

This activity was copied and adapted from the following resource:  
Swope, John. A. *Ready-to-Use Activities for Teaching Romeo & Juliet*. West Nyack, N.Y. : Center for Applied Research in Education, 1993. pp.41,71,104,136,163. Print.

*For each Journal Entry, select ONE major character who appears and use their point of view.*

## The Capulets

- ## The Montagues

- Romeo Montague: A young man, probably about 17 years old
- Lord and Lady Montague: Romeo's parents
- Benvolio Montague: Romeo's cousin
- Mercutio: Romeo's best friend
- Friar Laurence: A priest and friend of Romeo

Diary 1: Use the space below to record your character's reactions to the events that occur in Act 1. Remember to include a summary of events, explain how your character learned of them, and give your reactions.

Personal Diary of: \_\_\_\_\_

Saturday, July 19, 1597

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins or other markings on the paper.

## ROMEO AND JULET PLOT RECORD JOURNALS

*For each Journal Entry, select ONE major character who appears and use their point of view.*

## Major Character List

## The Capulets

- Juliet Capulet – a 13-year-old girl
- Lord and Lady Capulet – Juliet’s parents
- Count Paris – the man Juliet’s father wants her to marry
- Tybalt – Juliet’s cousin
- Nurse – Juliet’s nurse, who has taken care of her since she was a baby

## The Montagues

- Romeo Montague: A young man, probably about 17 years old
- Lord and Lady Montague: Romeo's parents
- Benvolio Montague: Romeo's cousin
- Mercutio: Romeo's best friend
- Friar Laurence: A priest and friend of Romeo

Diary 2: Use the space below to record your character's reactions to the events that occur in Act 2. Remember to include a summary of events, explain how your character learned of them, and give your reactions.

Personal Diary of: \_\_\_\_\_

Sunday, July 20, 1597

*Afternoon*

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

## ROMEO AND JULET PLOT RECORD JOURNALS

For each Journal Entry, select ONE major character who appears and use their point of view.

### Major Character List

#### The Capulets

- Juliet Capulet – a 13-year-old girl
- Lord and Lady Capulet – Juliet's parents
- Count Paris – the man Juliet's father wants her to marry
- Tybalt – Juliet's cousin
- Nurse – Juliet's nurse, who has taken care of her since she was a baby

#### The Montagues

- Romeo Montague: A young man, probably about 17 years old
- Lord and Lady Montague: Romeo's parents
- Benvolio Montague: Romeo's cousin
- Mercutio: Romeo's best friend
- Friar Laurence: A priest and friend of Romeo

Diary 3: Use the space below to record your character's reactions to the events that occur in Act 3. Remember to include a summary of events, explain how your character learned of them, and give your reactions.

Personal Diary of: \_\_\_\_\_

Sunday, July 20, 1597(Act III, scenes i-iii)

*Evening*

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Monday, July 21, 1597(Act III, scenes iv and v)

*Morning*

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## ROMEO AND JULET PLOT RECORD JOURNALS

*For each Journal Entry, select ONE major character who appears and use their point of view.*

### Major Character List

#### The Capulets

- Juliet Capulet – a 13-year-old girl
- Lord and Lady Capulet – Juliet's parents
- Count Paris – the man Juliet's father wants her to marry
- Tybalt – Juliet's cousin
- Nurse – Juliet's nurse, who has taken care of her since she was a baby

#### The Montagues

- Romeo Montague: A young man, probably about 17 years old
- Lord and Lady Montague: Romeo's parents
- Benvolio Montague: Romeo's cousin
- Mercutio: Romeo's best friend
- Friar Laurence: A priest and friend of Romeo

Diary 4: Use the space below to record your character's reactions to the events that occur in Act 4. Remember to include a summary of events, explain how your character learned of them, and give your reactions.

Personal Diary of: \_\_\_\_\_

Monday, July 21, 1597(Act IV, scenes i-ii)

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Tuesday, July 22, 1597(Act IV, scene iii)

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Wednesday, July 23, 1597 (Act IV, scenes iv and v)

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## ROMEO AND JULET PLOT RECORD JOURNALS

*For each Journal Entry, select ONE major character who appears and use their point of view.*

### Major Character List

#### The Capulets

- Juliet Capulet – a 13-year-old girl
- Lord and Lady Capulet – Juliet's parents
- Count Paris – the man Juliet's father wants her to marry
- Tybalt – Juliet's cousin
- Nurse – Juliet's nurse, who has taken care of her since she was a baby

#### The Montagues

- Romeo Montague: A young man, probably about 17 years old
- Lord and Lady Montague: Romeo's parents
- Benvolio Montague: Romeo's cousin
- Mercutio: Romeo's best friend
- Friar Laurence: A priest and friend of Rome

Diary 5: Use the space below to record your character's reactions to the events that occur in Act 5. Remember to include a summary of events, explain how your character learned of them, and give your reactions.

Personal Diary of: \_\_\_\_\_

Thursday, July 24, 1597(Act V, scenes i and ii)

*Night*

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Friday, July 25, 1597(Act V, scene iii)

*Morning*

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## LESSON 2

### MINISTRY EXPECTATIONS:

**Strand(s):** Reading and Literature Studies, Writing

#### Overall Expectations:

- Reading and Literature Studies - 1. Reading for Meaning
- Reading and Literature Studies - 3. Reading with Fluency
- Writing - 1. Developing and Organizing Content

#### Specific Expectations:

- Reading and Literature Studies – 1.2 Using reading Comprehension Strategies
- Reading and Literature Studies – 1.3 Demonstrating Understanding of Content
- Reading and Literature Studies – 1.4 Making Inferences
- Reading and Literature Studies – 3.3 Developing Vocabulary
- Writing – 1.1 Generating and Developing Ideas
- Writing – 1.4 Organizing Ideas

### ENDURING UNDERSTANDING ADDRESSED:

- Students will be able to identify the narrative progression of a long dramatic text, including making inferences about events that happen offstage.
- Students will understand that context and ideas can be derived from visual cues in illustrated texts (Graphic Novels/ Comic Strips/ Manga)

### ESSENTIAL QUESTION(S) ADDRESSED:

How might being able to recognize literary features in the tragedy Romeo and Juliet help me appreciate this play and its re-telling in other genres?

#### KNOWLEDGE :

- Students will learn to explore perspective and voice from characters within the play and from peers in the classroom.
- Students will develop a knowledge of content and an understanding of content of the play. **(Knowledge and Understanding)**
- **Note:** They will need this background knowledge in order to work collaboratively, using the perspectives and ideas of their teammates, to produce their culminating assignment: a mini-Graphic Novel or Comic Strip that creatively changes, adds to, or manipulates that plot of Romeo and Juliet.

#### SKILLS:

##### Thinking

- Students will learn to use critical/creative thinking processes in order to write from the perspectives of different characters.
- Reading visuals for meaning and narrative
- How to interpret information from visual cues

##### Communication

- Expression and organization of ideas- students will practice summarizing long textual passages and express their view points orally.

##### Application

- Application of knowledge and skills in familiar contexts- learn to apply their knowledge of the play t fill out information



	in Graphic Organizers
<p><b>DIFFERENTIATED INSTRUCTION</b></p> <ul style="list-style-type: none"> <li>• <i>Learning Style- Cooperative Learning:</i> Participating in class discussion; Sharing perspectives and written responses; Collaborating to complete Plot Diagram activity (Application)</li> <li>• <i>Readiness-Instructional High-Yield strategy:</i> teacher circulates to provide on-going descriptive feedback for student ideas, and clarification for the story line.</li> <li>• <i>Learning Style-Differentiation in groupings:</i> students can choose their own groups and when necessary choose to work independently, as long as they are meeting the learning goals of the lesson</li> <li>• <i>Learning Style-Activity instructions are provided in multiple ways:</i> Agenda written on board, Instructions provided verbally, Instructions described on Handouts.</li> </ul>	
<p><b>ASSESSMENT TOOLS/ STRATEGIES USED:</b></p> <p>In this lesson, the following <b>Assessment As Learning</b> Activities will be used:</p> <ul style="list-style-type: none"> <li>▪ Teacher Observation</li> <li>▪ Whole-class Discussion</li> <li>▪ Group Discussion</li> <li>▪ Reading Journal</li> <li>▪ Problem-solving (Group Activity)</li> <li>▪</li> </ul>	
<p><b>LEARNING GOALS:</b></p> <ul style="list-style-type: none"> <li>• Students will be able to identify Major Characters from Romeo and Juliet and explain who they are in relation to the events of the plot.</li> <li>• Students will be able to summarize the main events in the five acts of the play, using perspectives and voices of different characters.</li> <li>• Students will organize their information from the text in sequential order in preparation for plot-mapping in the next lesson.</li> </ul>	
<p><b>MATERIALS/RESOURCES/PRE-PLANNING:</b></p> <ul style="list-style-type: none"> <li>• Prep the learning centers (photocopies from Foundational Texts) ahead of time.</li> <li>• Page, Philip, and Marilyn Pettit, eds. "Romeo and Juliet." <i>Picture This! Shakespeare</i>. Hauppauge, N.Y.: Barron's Educational Series, Inc., 2005. Print.</li> <li>• Sexton, Adam, and Yali Lin. "Shakespeare's Romeo and Juliet ." <i>The Manga Edition</i>. Hoboken, N. J.: Wiley Publishing, Inc., 2008. Print.</li> <li>• Photocopies of <b>APPENDIX 2.1</b>- 1 for each group.</li> </ul>	<p><b>AGENDA:</b></p> <ul style="list-style-type: none"> <li>• Finish Plot Journals</li> <li>• Jigsaw Groups <ul style="list-style-type: none"> <li>-Share and Tell</li> <li>-Graphic Organizer</li> </ul> </li> <li>• What was the end result?</li> </ul>

**MINDS ON:** *5 mins.*

1. Introduce the students to what will be covered in this second lesson by indicating the learning goals and agenda written on the board. Additionally remind them that they will need to finish up their journal entry within the allotted time.
2. Have students move right back to their Learning Centers from the previous lesson.

**ACTION:** *60 mins.*

**Part 1 (30 mins)**

1. Once at the Learning Centers, students will read (or re-read) the act they are responsible for from their Graphic text of choice. Once they are done reading, they proceed to the **Romeo and Juliet Plot Record Journal (APPENDIX 1.4)** for their act, and continue the writing exercise.
2. Students complete one journal entry from one character's point of view, using the extra time allotted today to reference the texts or re-read them once more as needed. The response journal must be completed by the end of 30mins. Teacher circulates to provide support as necessary. THE FOCUS THIS SESSION SHOULD BE ON THE WRITING OF THE JOURNAL ENTRY.

**Part 2 (30 min.)**

1. Students return to their Jigsaw Groups, each now an expert in one act from the play. In sequential order, they each read their Journal Entries to their group and afterwards discuss the key events in the act, and their choice of character.
2. Once each act has been discussed, together as a group, the students map out the KEY EVENTS in sequential order using the handout in **APPENDIX 2.1**.

**Variation:** Each group can be assigned one specific character, so that they have a complete set of journal entries from that one point of view. The limitation here is that there will be chunks of the plot missing if a character dies early or is not present for a key moment in the story.

**CONSOLIDATION:** *10 mins.*

1. Take up **APPENDIX 2.1** Handout as a class, so that groups can compare answers and the teacher can ensure that students have correctly identified all the KEY EVENTS of the play.

**ACCOMMODATIONS & MODIFICATIONS:**

- Prolonged reading time for students who are ELL learners or for students with lower Literacy skills. Every Learning Center will have two illustrated versions of the act, so that those who finish reading theirs early can choose to read another version, or go on to the writing task. They are however only obligated to read one or the other. This ensures students have choices in their learning and use extra time productively.

- Choices in text: One graphic version is more text-heavy, but provides definitions to help students understand the language. The other text is abridged and uses lots of visuals for support.
- Instructional High-Yield strategy: teacher circulates to provide on-going descriptive feedback for student ideas, and clarification for the story line. (for students on IEP)

**REFLECTION:**

**APPENDICES:**

APPENDIX 2.1 – Sequence of Events Chart

## Appendix 2.1 - Sequence of Events Chart

"Graphic Organizers". *Thinkport*. Maryland Public Television and Johns Hopkins University Center for Technology in Education, 2003-2012. Web. 20 Feb. 2012. <<http://www.thinkport.org/technology/template.tp>>

Name \_\_\_\_\_

Date \_\_\_\_\_

Class/Subject \_\_\_\_\_

Teacher \_\_\_\_\_

### Sequence of Events Chart

	→		→		→	
	→		→		→	

### LESSON 3

#### MINISTRY EXPECTATIONS:

**Strand(s):** Reading and Literature Studies, Writing

#### Overall Expectations:

- Reading and Literature Studies - 1. Reading for Meaning
- Reading and Literature Studies - 3. Reading with Fluency
- Writing - 1. Developing and Organizing Content

#### Specific Expectations:

- Reading and Literature Studies – 1.2 Using reading Comprehension Strategies
- Reading and Literature Studies – 1.3 Demonstrating Understanding of Content
- Reading and Literature Studies – 1.4 Making Inferences
- Reading and Literature Studies – 3.3 Developing Vocabulary
- Writing – 1.1 Generating and Developing Ideas
- Writing – 1.4 Organizing Ideas

#### ENDURING UNDERSTANDING ADDRESSED:

- Students will know narrative progression and the structure of various texts (EXPOSITION, RISING ACTION, CLIMAX, FALLING ACTION, and RESOLUTION)
- Students will understand that context and ideas can be derived from visual cues in illustrated texts (Graphic Novels/ Comic Strips/ Manga)

#### ESSENTIAL QUESTION(S) ADDRESSED:

How might being able to recognize literary features in the tragedy Romeo and Juliet help me appreciate this play and its re-telling in other genres?

#### KNOWLEDGE :

- Students will be introduced to elements of plot: EXPOSITION, RISING ACTION, CLIMAX, FALLING ACTION, RESOLUTION)
- **Note:** Students will need to include the 5 elements of a Basic Plot Structure in the planning and design of their Graphic Novel or Comic Strip. This will be included in the Success Criteria for the culminating **Assessment Of Learning**.

#### SKILLS:

##### Communication

- Expression and organization of ideas- students will practice summarizing long textual passages and express their viewpoints orally.

##### Application

- Application of knowledge and skills in familiar contexts- learn to apply their knowledge of the play to fill out information in Graphic Organizers.
- How to construct a narrative using the stylistic conventions of plot.
- Making connections within and between various texts.

**DIFFERENTIATED INSTRUCTION**

- *Learning Style- Cooperative Learning:* Participating in class discussion; Sharing perspectives and written responses; Collaborating to complete Plot Diagram activity (Application)
- *Readiness-Instructional High-Yield strategy:* teacher circulates to provide on-going descriptive feedback for student ideas, and clarification for the story line.
- *Learning Style-Differentiation in groupings:* students can choose their own groups and when necessary choose to work independently, as long as they are meeting the learning goals of the lesson
- *Learning Style-Activity instructions are provided in multiple ways:* Agenda written on board, Instructions provided verbally, Instructions described on Handouts.

**ASSESSMENT TOOLS/ STRATEGIES USED:**

In this lesson, the following **Assessment As Learning** Activities will be used:

- Teacher Observation
- Whole-class Discussion
- Group Discussion
- Problem-solving (Group Activity)

**LEARNING GOALS:**

- Students will be able to identify Major Characters from Romeo and Juliet and explain who they are in relation to the events of the plot.
- Students will learn the essential elements of a Basic Plot Structure: EXPOSITION, RISING ACTION, CLIMAX, FALLING ACTION (DENOUEMENT), and RESOLUTION.
- Students will apply this plot structure to the analysis of a variety of short texts.
- Students will connect the events of Romeo and Juliet to the above Basic Plot Structure, and add additional details to demonstrate the depth of their understanding.

**MATERIALS/RESOURCES/PRE-PLANNING:**

- Prep the activity for mapping out Plot Diagrams ahead of time (text selection/ cutting out pieces for activity)- SEE **APPENDIX 3.1**
- Select other short texts and make photocopies to practice plot-mapping (see suggested texts in lesson plan).
- Photocopy Class Handout- **APPENDIX 3.2**
- Put **APPENDIX 3.3** on an overhead to share with class

**AGENDA:**

- Basic Plot Diagrams
- Practice plot-mapping
- R and J detailed plot-mapping
- Debate!

**MINDS ON: 10 mins.**

1. Introduce the students to what will be covered in this third lesson by indicating the learning goals and agenda written on the board.
2. Have students move right back to their Jigsaw groups from the previous lesson.
3. **SEE APPENDIX 3.1** - Cut out the definitions for the basic parts of a plot diagram. Mix them up and give them to students along with the plot outline diagram. Students must match-up the definitions to the appropriate place on the plot diagram.

**ACTION:** 60 mins.

**Part 1- (30 minutes)**

1. Take-up Minds On activity together as a class to ensure that students have the correct order.
2. Students can now practice plot mapping, individually or in groups at teacher's discretion and based on student needs, using examples from other short texts (Song Lyrics/Poem/Fairytale). Alternatively, students can use the article "Tragic Love" and map out its storyline while taking up this activity.

**Suggested Texts For Practicing Plot Diagram Mapping:**

**Song Lyrics- "Fast Car" by Tracey Chapman-** This song tells a story that is not in sequential order, therefore the students are challenged to identify within the song what the elements of the plot are. Additionally, the students can use the lyrics to explore the idea of perspective and voice in relationships, which connects to the Journal Entry activities they must complete as part of this lesson.

**Poem- " Ozymandias" by Percy Bysshe Shelley-** This poem has an ironic twist at the end, which is a great way to introduce the Literary Device **Dramatic Irony**, which is relevant to the plot of Romeo and Juliet. Additionally, the reader must make inferences as to the events of the poem's narrative by what is NOT directly stated in the poem. **Inferences** are important for understanding Shakespeare's plays, as many key events happen offstage, and there are references to other dialogues between characters that an audience never witnesses. Students, as analytical readers, must learn to use their creativity to fill in the missing information. The same goes when reading Comic Strips/Graphic Novels, and the use of the gutter in between frames (**Connections To Next Lesson**) This exercise can help develop critical analysis skills as students apply creating plot diagrams to new contexts.

**Fairytales/Fractured Fairy Tales-** Students can use well-known Fairy Tales to understand the basic plot structure of a story. To add an **equity** element to this part of the lesson, the teacher can select versions of Fairy Tales from other cultures outside the Western canon of literature (**Ex. First Nations Mi' kmaq Version of Cinderella- "The Invisible One"** <http://www.kstrom.net/isk/stories/cinder3.html>). To extend the learning further and provide a nice transition into the next lesson where students will be comparing different Graphic/Illustrated versions of **Romeo and Juliet**, students can compare and contrast the plot structures of two versions of one Fairy Tale and discuss how the changes add to or take away from the original story (**Manipulating Plot**). This is a great way to model how they can in turn adapt part of **Romeo and Juliet** in their final assignment. (Ex. Create a cultural re-telling of the story, set the story in a different time/place, etc.)

**Part 2- (30 Minutes)**

1. Students will now take everything that they have learned/reviewed about plot structures and Romeo and Juliet and blend it together creating a detailed plot outline of the play (**SEE APPENDIX 3.2**). Working in their Jigsaw Groups, have students complete the **APPENDIX 3.2** Handout ( they each should have their own copy), using the notes they compiled as a group from their Plot Record Journals on the Sequence of Events Chart (**APPENDIX 2.1**).

2. Take up **APPENDIX 3.2** together as a class, discussing their choices in placing certain events at certain points on the diagram.

**CONSOLIDATION: 5 mins.**

1. Once the students have created their own plot outlines of the play, they can be compared to the suggested model in **APPENDIX 3.3** (put up on an overhead), and the students can debate whether they agree or disagree with the placement of certain events.

**ACCOMMODATIONS & MODIFICATIONS:**

- Instructional High-Yield strategy: teacher circulates to provide on-going descriptive feedback for student ideas, and clarification for the story line. (for students on IEP)

**REFLECTION:****APPENDICES:**

APPENDIX 3.1 - Plot Diagram Match-Up

APPENDIX 3.2 - Plot Diagram Handout

APPENDIX 3.3 - Sample Plot Structure- Romeo and Juliet



### Appendix 3.1 - Plot Diagram Match-Up

*Cut out the following definitions for the basic parts of a plot. Mix them up and give them to students along with the plot outline diagram on the next page. For this activity, students must match-up the definitions to the appropriate place on the plot diagram. This can be taken up together as a class, with student providing examples from a well-known story or shorter text brought into the lesson to practice plot-mapping (ex. Song Lyrics/Poem/ Fairytale). Alternatively, students can use the article "Tragic Love" and map out its storyline while taking up this activity.*

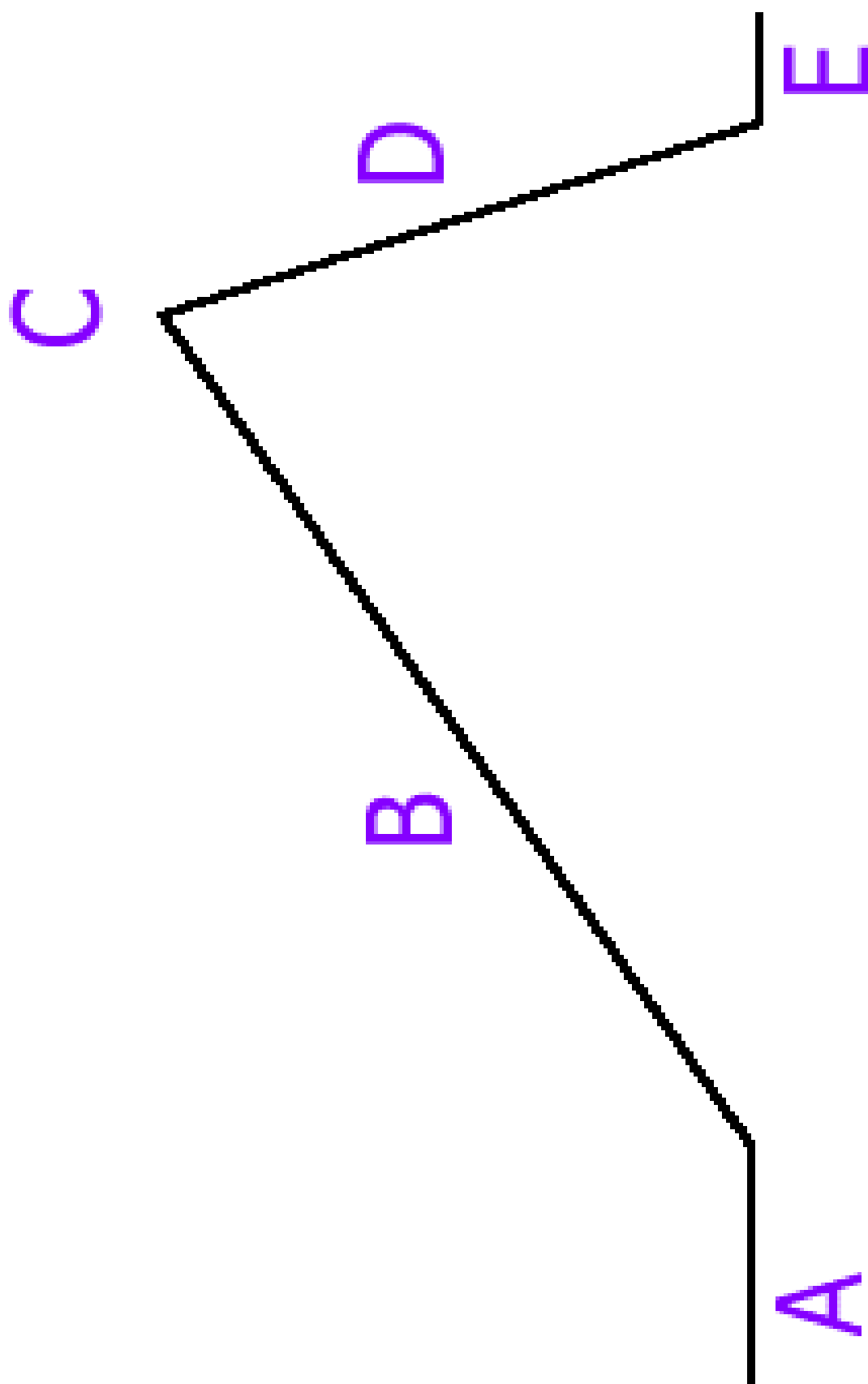
**Introduction or Exposition** - setting, characters, main conflicts are introduced to the reader; this is the beginning of a novel or story and may be short or long, but is always flat (little action or emotion).

**Rising Action** - the round characters are developed, the conflicts are increased and acted out in many ways, motives are introduced, things happen; generally, the major part of a novel or story.

**Climax** - the "high point" of a story in which the major conflicts erupt in some kind of final showdown (fight, argument, violent or physical action, very tense emotional moment...); at the end of the climax, the "winner" will be clear (there is not always a winner!).

**Falling Action** - what events immediately follow the climax; a kind of "cleaning up."

**Resolution** - where everything ends; the reader may have some sense of "closure" or may be asked to think about what might come next; in fairy tales, the Happy Ending; in some novels, you will read about the characters many years later.



## Appendix 3.2 - Plot Diagram Handout

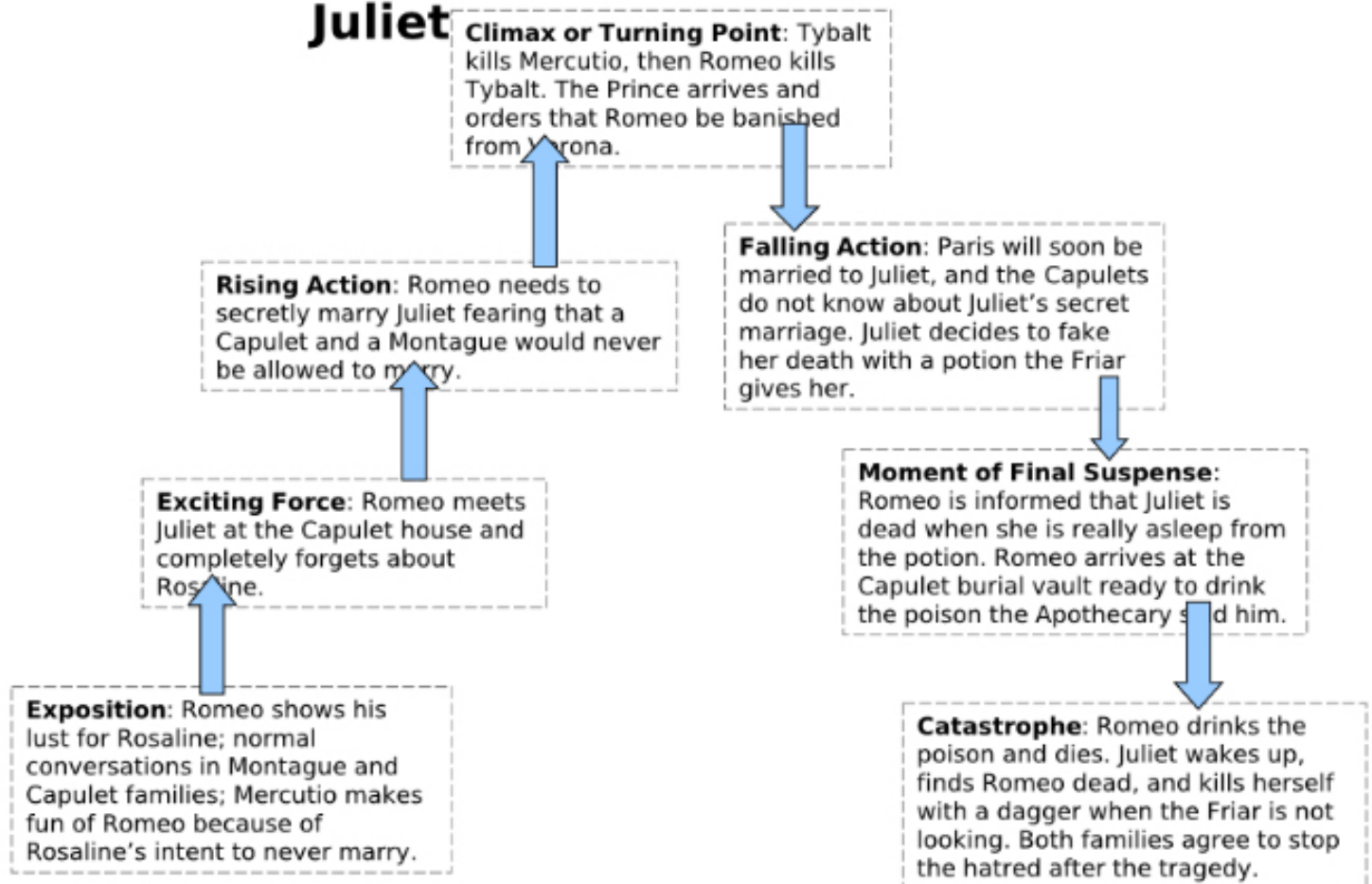
"Plot Diagram Template". *Docstoc*. 2 Nov. 2009. Web. 20 Feb. 2012.  
<<http://www.docstoc.com/docs/4191038/Plot-Diagram-Template>>

Plot Diagram for \_\_\_\_\_

9. _____	<b>Climax:</b>	10. _____
8. _____		11. _____
7. _____		12. _____
6. _____		13. _____
5. _____		
4. _____	<b>Falling Action</b> →	
3. _____		
2. _____		
1. _____		
_____		
<b>Rising Action</b> ↓		
<b>Exposition</b>		
Protagonist:		<b>Resolution:</b>
Antagonist:		
Setting – Time:		
Setting – Place:		
Internal Conflict:		
External Conflict:		
<b>Author's Theme:</b>		
<b>Symbolism:</b>		
<b>Foreshadowing:</b>		
<b>Irony:</b>		

Name \_\_\_\_\_

## Plot Structure of Romeo and Juliet



## LESSON 4

### MINISTRY EXPECTATIONS:

**Strand(s):** Reading and Literature Studies

#### Overall Expectations:

- Reading and Literature Studies - 1. Reading for Meaning
- Reading and Literature Studies – 2. Understanding Form and Style
- Reading and Literature Studies - 3. Reading with Fluency

#### Specific Expectations:

- Reading and Literature Studies – 1.1 Variety of Texts
- Reading and Literature Studies – 1.6 Analysing Texts
- Reading and Literature Studies – 1.7 Evaluating Texts
- Reading and Literature Studies – 1.8 Critical Literacy
- Reading and Literature Studies – 2.1 Text Forms
- Reading and Literature Studies – 2.2 Text Features
- Reading and Literature Studies – 3.3 Developing Vocabulary

### ENDURING UNDERSTANDING ADDRESSED:

- Students will recognize the role of reader as co-creator in visual texts
- Students will know narrative progression and the structure of various visual texts
- Students will understand that context and ideas can be derived from visual cues

### ESSENTIAL QUESTION(S) ADDRESSED:

- How can visual images inform text?
- How does the graphic novel form change or contribute to our understanding of narrative?
- How is the reader a co-creator in the storytelling process in Graphic/Illustrated texts?

### KNOWLEDGE :

- Panel-to-Panel Transitions
- Introduction to Culminating Assignment- Knowledge of Success Criteria

### SKILLS:

#### Thinking

- Reading visuals for meaning and narrative (understanding causation and the “gutter” in visual narrative)
- How to interpret information from visual cues

#### Communication

- Expression and organization of ideas- practicing the organization of ideas by listing the transitions they find on a handout and then orally presenting their findings to peers

#### Application

- Transfer of knowledge and skills to new contexts- learning about the Panel -to- Panel transitions and applying it to a variety of texts

	<ul style="list-style-type: none"> <li>▪ Making connection within and between various contexts- making connections between different version of Romeo and Juliet, and different styles of illustrated texts</li> </ul>
<p><b>DIFFERENTIATED INSTRUCTION:</b></p> <p><b>Prior skills(Readiness)</b></p> <ul style="list-style-type: none"> <li>▪ Reading skills for visual texts (ex. knowing how to read comic strips/ manga from panel to panel- Visual Literacy) - Not all students will be familiar with these genres, therefore a variety of texts have been selected with multiple opportunities to practice analysis and collaborate with peers in group learning.</li> <li>▪ <b>Ontario's Equity and Inclusive Education Strategy-</b> students see themselves reflected in the curriculum through the themes approached (relationships/rendering texts more accessible to readers/ readers as co-creators) and the choices in texts. The texts selected appeal to their learner profiles and pop-culture interests today (Comics/Manga/Graphic Novels). These help make classic literature more accessible for a wide variety of learners. <b>(James Bank Model- Stage 1- Contributions: Adding diverse heroes and heroines to the curriculum, selected using criteria similar to those used to select mainstream heroes and heroines for the curriculum)</b></li> </ul> <p><i>Learning Profile/Style- Cooperative Learning:</i> Participating in class discussion; Working in partner/ small groups/ individually (if necessary) to analyze visual texts, developing ideas for group project.</p> <p><i>Readiness/Interest -Individual Learning:</i> Metacognition- reflecting on their role as co-creator in texts</p> <p><i>Interest/Learning Profile/Style-</i> Students introduced to MANY different options they can choose from for manipulating the plot of <u>Romeo and Juliet</u> in the culminating task, depending on their strengths in Creative Writing. They also have the option to propose their own alternative assignment.</p>	
<p><b>ASSESSMENT TOOLS/ STRATEGIES USED:</b></p> <p>In this lesson, the following <b>Assessment For Learning</b> Activity will be used:</p> <ul style="list-style-type: none"> <li>▪ Exit Pass- to check that students have selected appropriate groups where they can be productive and receive the support they need, and to gauge how far they are in the brainstorming process- is more time/scaffolding needed?</li> </ul> <p>In this lesson, the following <b>Assessment As Learning</b> Activities will be used:</p> <ul style="list-style-type: none"> <li>▪ Teacher Observation</li> <li>▪ Whole-class Discussion</li> <li>▪ Group Discussion</li> <li>▪ Problem-solving (Group Activity)</li> </ul>	

<b>LEARNING GOALS:</b> <ul style="list-style-type: none"> <li>Students will gain an understanding of the elements of visual texts (comic strips/graphic novels) and how they are used to tell a story</li> <li>Students will recognize the role of reader as co-creator in visual texts</li> <li>Students will be introduced to the Culminating Assignment (Summative Evaluation).</li> </ul>	
<b>MATERIALS/RESOURCES/PRE-PLANNING:</b> <ul style="list-style-type: none"> <li>Comic sections from various newspapers</li> <li>Copies of <b>APPENDIX 4.1</b> and <b>4.2</b> Handouts for every student</li> <li>Copies of <b>APPENDIX 4.3</b> for every Jigsaw group</li> <li>Copies of Final Assignment sheets (directions/checklist)</li> </ul>	<b>AGENDA:</b> <ul style="list-style-type: none"> <li>Reading Time!</li> <li>Understanding Comics</li> <li>Applying our understanding</li> <li>Introduction to Final Assignment-Comments/Questions/Concerns</li> </ul>
<b>MINDS ON: 10 mins.</b> <ol style="list-style-type: none"> <li>Place stacks of comics from various sources on student desks. Give students a few minutes to read through the comics.</li> <li>Ask students: What role do you, as a reader, play in telling the storytelling of a comic strip? What do you notice about the sequence of events in these comics? The transitions between boxes? Some of the visual techniques used to engage the reader? What is missing between the panels?</li> <li>Create a mind-map on the board during the discussion.</li> </ol>	
<b>ACTION: 60 mins.</b> <ol style="list-style-type: none"> <li>Distribute handouts from <b>APPENDICES 4.1 and 4.2</b>. Give students a few minutes to read them through.</li> <li>Go over the 6 Panel-to-Panel transitions. Ask students to identify examples from the comics they read from the minds-on activity.</li> <li>Divide students into their Jigsaw Groups (purely for organizational purposes). Each group should have a copy of all the <b>APPENDIX 4.3</b> pages. Students now have time to go through and identify the Panel-to-Panel transitions in the illustrated texts of <u>Romeo and Juliet</u> and record their findings on the <b>APPENDIX 4.2</b> handout. They can read through individually or in pairs, rotating the texts with members of their groups.</li> <li>Class Discussion- <ul style="list-style-type: none"> <li>What kind of transitions did you notice in text 1,2,3,4?</li> <li>Which text did you like the best and why?</li> <li>Which elements were effective in texts 1,2,3,4?</li> <li>Which ones were less appealing in texts 1,2,3,4?</li> <li>What role did you play as the reader in each of these texts?</li> </ul> </li> </ol>	

5. Introduce students to Final Assignment- distribute handouts for final assignment (Instructions/ Checklist, **APPENDICES 4.4** and **4.5**) and read together as a group, taking any questions and requests for clarification.
6. Brainstorming Session with project groups. Students can select their teammates and begin to discuss ideas for their final project. The teacher must give them a deadline for making the following decisions: What genre are we going to use (Graphic Novel/Comic Book)? Are we going to add a scene or dialogue, are we going to tell one character's story, are we going to change certain events in the plot, are we going to create an alternative ending, or present another assignment option to the teacher?

**CONSOLIDATION:** *5 mins.*

1. Exit Pass-On scraps of paper have students write down who their group members are and THREE initial ideas they discussed. This serves also as an Assessment for Learning so that the teacher can gauge where the students are at in their brainstorming process and allot more time for this process in the next lesson in necessary.

**ACCOMMODATIONS & MODIFICATIONS:**

- Prolonged reading time for students who are ELL learners or for students with lower Literacy skills. Not every student has to read through every text. They can select one or two and use all the time focusing on them, or work with a partner to complete the set.
- Choices in text: some are more text heavy, some in modern English, some abridged.
- Instructional High-Yield strategy: teacher circulates to provide on-going descriptive feedback for student ideas, and clarification for the story line. (for students on IEP)

**REFLECTION:**



### **Foundational Texts:**

Leong, Sonia. "Romeo and Juliet". *Manga Shakespeare*. New York, N.Y.: Amulet Books, 2007. pp.42-55. Print.

McCloud, Scott. *Understanding Comics: The Invisible Art*. New York, N.Y.: Harper Collins Publisher, 1993. pp.66-74. Print.

McDonald, John. *Romeo and Juliet The Graphic Novel: Plain Text*. Litchborough, U.K.: Classical Comics Ltd., 2009. Web. <<http://www.grammarmancomic.com/romeo.html>>

Page, Philip, and Marilyn Pettit, eds. "Romeo and Juliet." *Picture This! Shakespeare*. Hauppauge, N.Y.: Barron's Educational Series, Inc., 2005. pp.15-17. Print.

Sexton, Adam, and Yali Lin. "Shakespeare's Romeo and Juliet ." *The Manga Edition*. Hoboken, N. J.: Wiley Publishing, Inc., 2008. pp. 45-57. Print.

### **Other Resources:**

BITSTIPS: <http://www.bitstrips.com/>

COMIC LIFE: <http://www.comiclife.com/>

Davis, Jim. *Garfield*. 22 May, 1983. Web. 22 Feb. 2012. <<http://garfield.nfshost.com/1983/05/22/>>

Larkin, John. *Getting started with Comic Life*. n.d. Web PDF. 22 Feb. 2012. <[http://larkin.net.au/comic\\_life/docs/03\\_comic\\_life\\_colour.pdf](http://larkin.net.au/comic_life/docs/03_comic_life_colour.pdf)>

### **APPENDICES:**

APPENDIX 4.1 – Understanding Comics

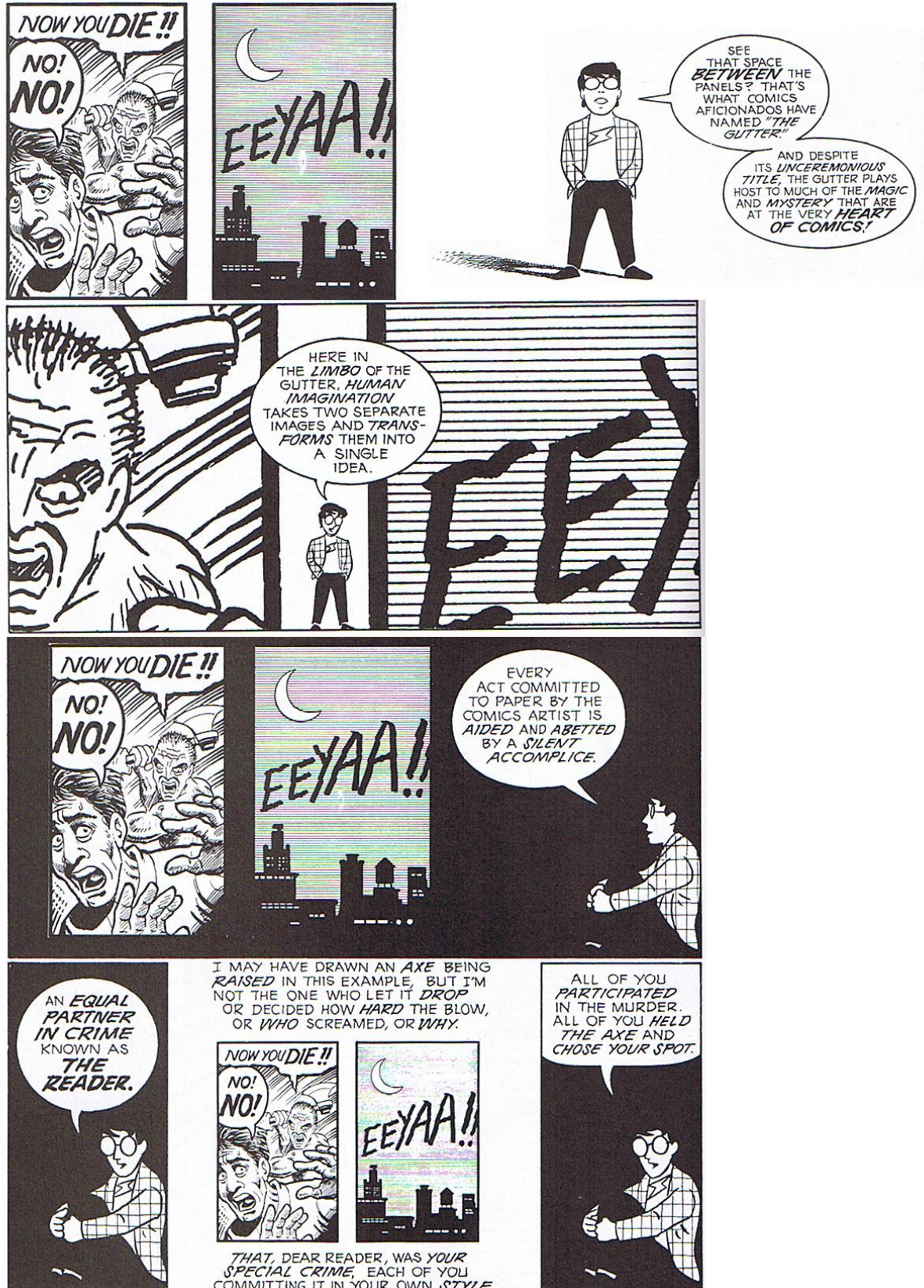
APPENDIX 4.2 – Transition Record Sheet

APPENDIX 4.3 – Balcony Scene Illustrated Versions

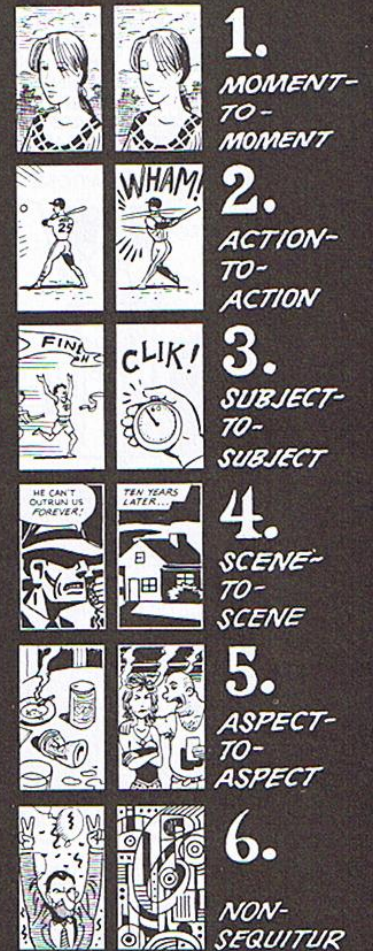
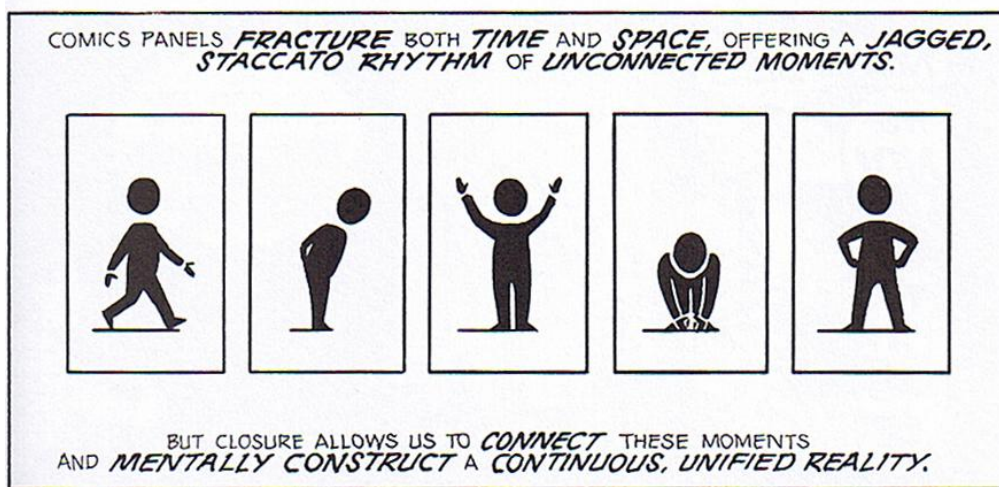
APPENDIX 4.4 – Culminating Activity Student Handout

APPENDIX 4.5 – Culminating Activity Evaluative Checklist

## Appendix 4.1- Understanding Comics







### Panel-to-Panel Transitions

1. **Moment-to-Moment**- a very subtle progression requiring very little closure. The image hardly changes.
2. **Action-to-Action**- scenes featuring a single subject with distinct progressions in action.
3. **Subject-to-Subject**-transitions from one subject to another while staying within one scene or idea. There is a higher degree of reader involvement to make these transitions meaningful.
4. **Scene-to-Scene**-transitions that transport readers across significant distances of time and space and require Deductive Reasoning to interpret, or fill in what happened between panels.
5. **Aspect-to-Aspect**- a transition that bypasses time and focuses reader's attention on different aspects of place, idea or mood. Often this will be present in a series of images that capture different details of one moment in time, which is an integral part of Japanese Mainstream Comics.
6. **Non-Sequitur**- when there is no logical relationship between panels whatsoever, yet our brain will still try to make some connections. A relationship of some sort will inevitably develop even when a reader views the two images that do not "make sense" in a traditional way.

The images and notes for this handout were copied and compiled from:

McCloud, Scott. *Understanding Comics: The Invisible Art*. New York, N.Y.: Harper Collins Publisher, 1993. pp.66-74. Print.

## Appendix 4.2 - Transition Record Sheet

Analyze the following excerpts of the famous Balcony Scene taken from various illustrated versions of *Romeo and Juliet*. Make a list of the Panel-to-Panel transitions that you see. Be prepared to share your observations with your group.

Illustrated Version: \_\_\_\_\_

_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

Illustrated Version: \_\_\_\_\_

_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

Illustrated Version: \_\_\_\_\_

_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

Illustrated Version: \_\_\_\_\_

_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____



### Appendix 4.3- Balcony Scene Illustrated Versions

Source: Page, Philip, and Marilyn Pettit, eds. "Romeo and Juliet." *Picture This! Shakespeare*. Hauppauge, N.Y.: Barron's Educational Series, Inc., 2005. p.17. Print.

<p><b>Act 2</b> <b>Scene 2</b></p>	<p>The young couple makes plans ...</p>	
<p>If that thy bent of love be honorable, Thy purpose marriage, send me word tomorrow By one that I'll procure to come to thee.</p> 	<p>Madam!</p> <p>I come, <b>anon.</b></p> 	
<p>What o'clock tomorrow shall I send to thee?</p> 	<p>By the hour of nine.</p> <p>I will not fail. 'Tis twenty year till then.</p> 	
<p>'Tis almost morning. Good night, good night. Parting is such sweet sorrow That I shall say good night till it be morrow.</p> 	<p>Hence will I to <b>my ghostly friar's close cell</b>, His help to crave, and my dear hap to tell.</p> 	

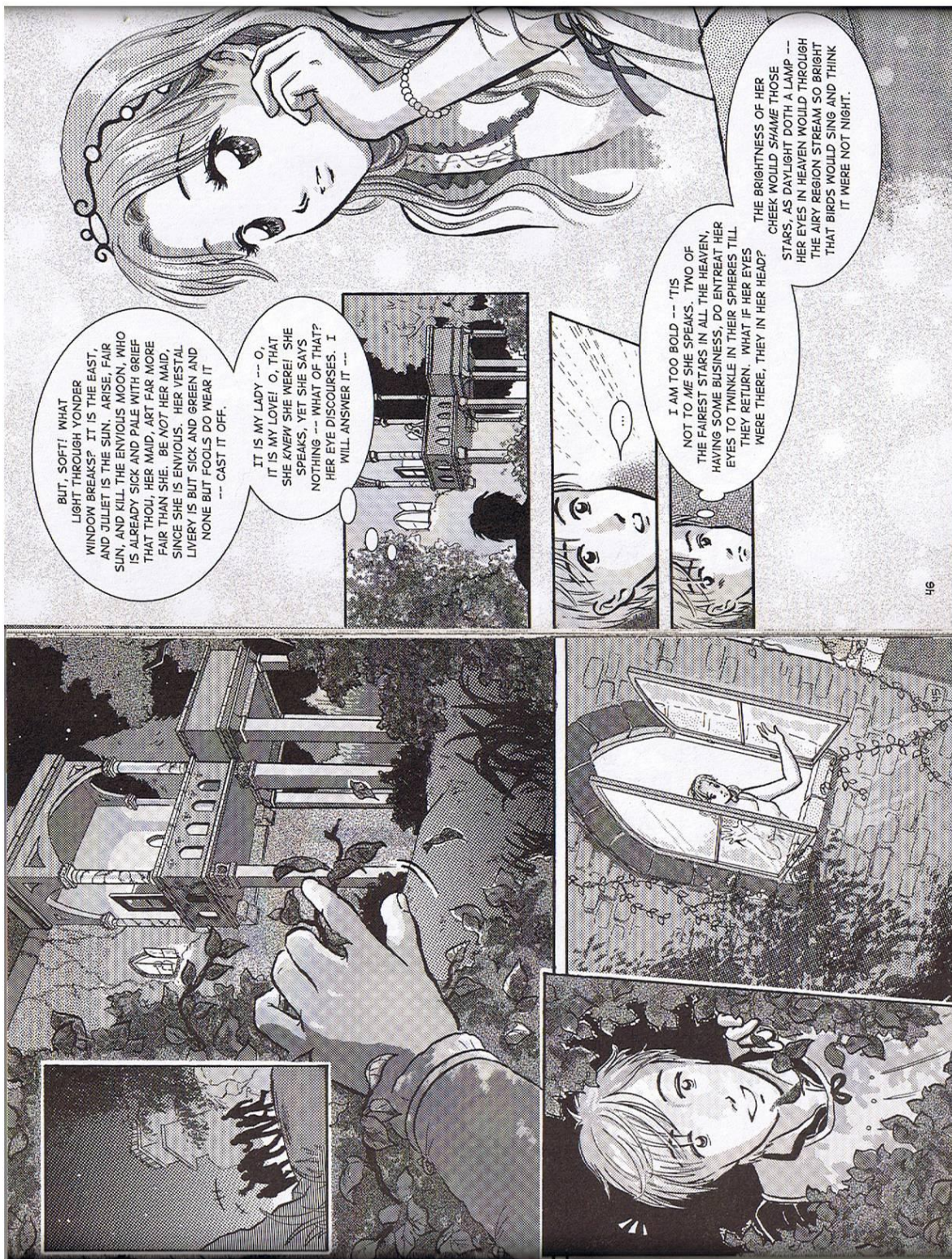
**anon** – in a moment      **my ghostly friar's close cell** – Friar Laurence's room

Source: McDonald, John. *Romeo and Juliet The Graphic Novel: Plain Text*. Litchborough, U.K.: Classical Comics Ltd., 2009. Web. <<http://www.grammarmancomic.com/romeo.html>>

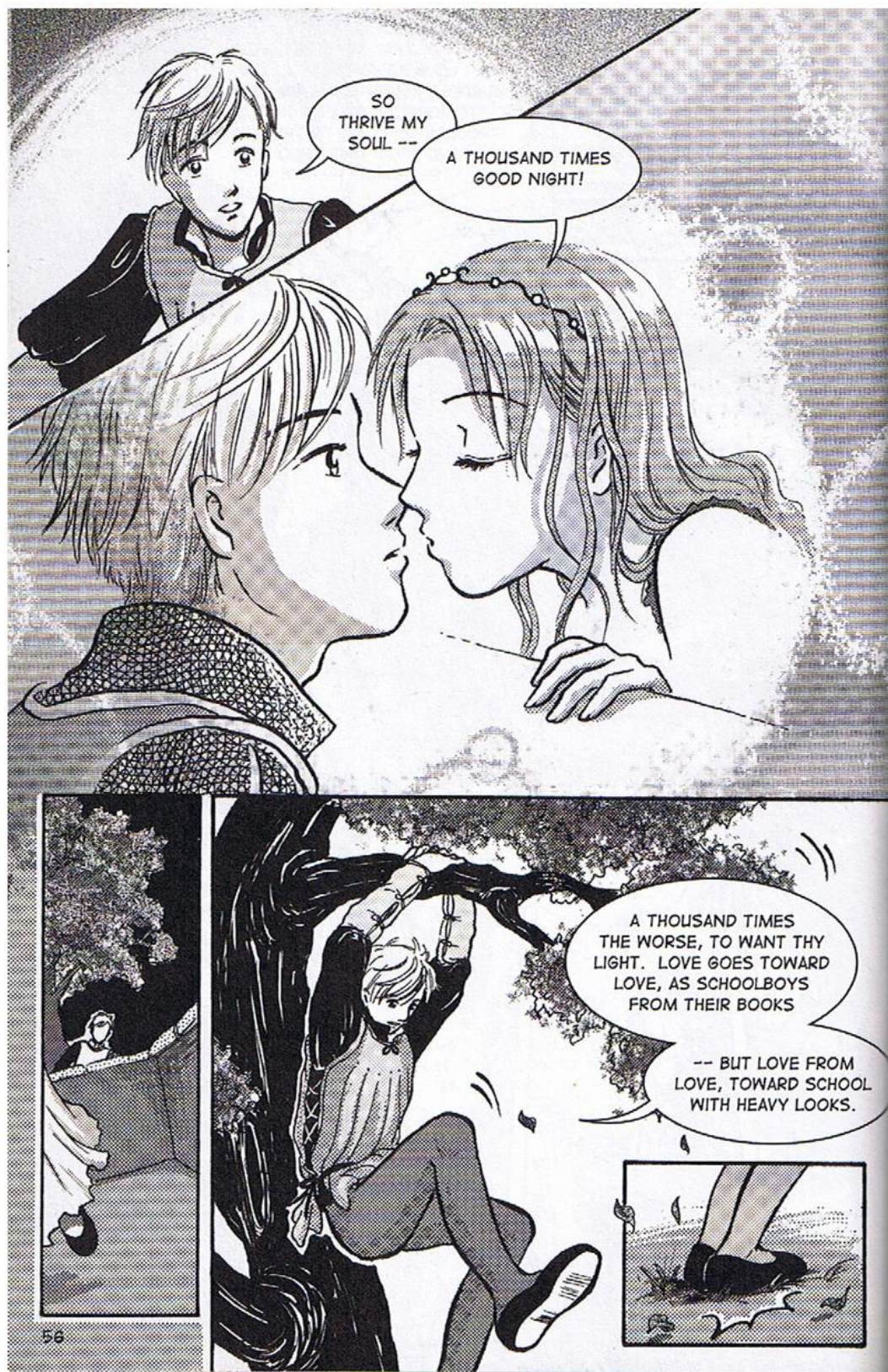




**Source:** Sexton, Adam, and Yali Lin. "Shakespeare's Romeo and Juliet ." *The Manga Edition*. Hoboken, N. J.: Wiley Publishing, Inc., 2008. pp. 45, 46, 56. Print.

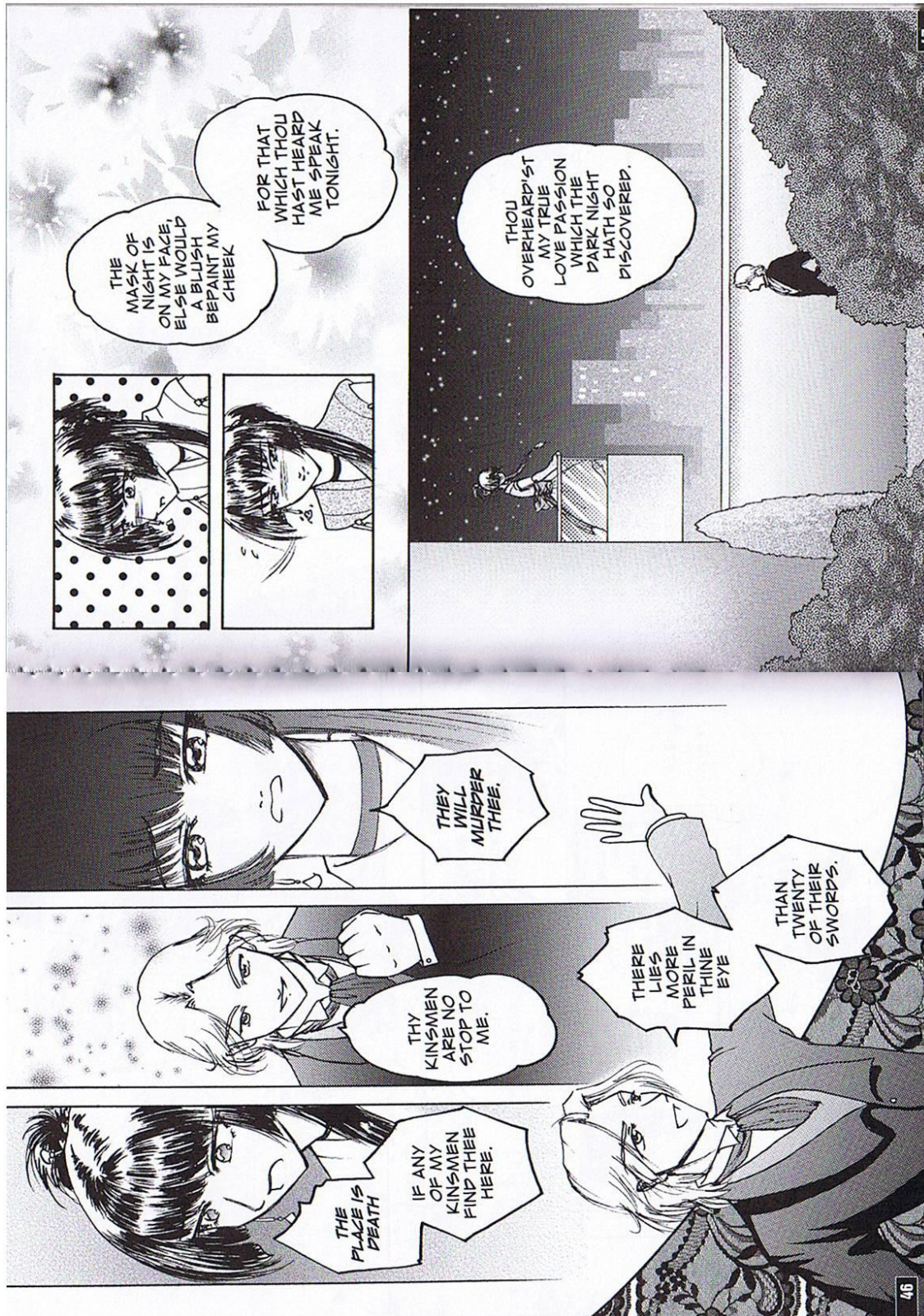




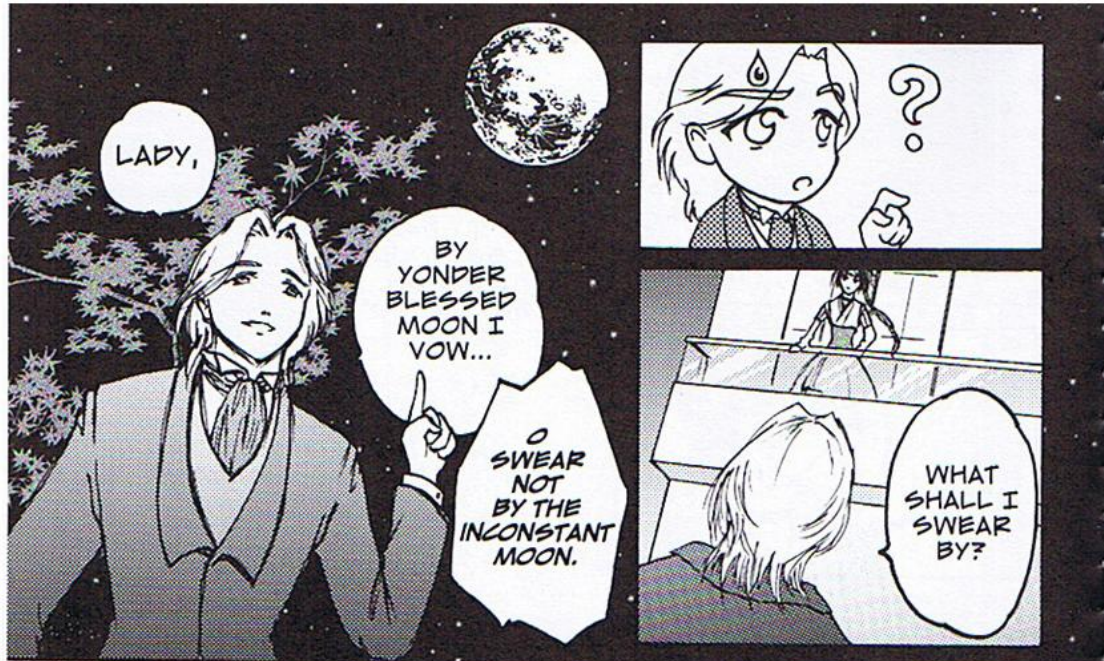




**Source:** Leong, Sonia. "Romeo and Juliet". *Manga Shakespeare*. New York, N.Y.: Amulet Books, 2007. pp.46-48. Print.







## **Culminating Activity: Create your own Graphic Novel!**

In this culminating activity you will be taking on the role of a graphic artist and writer to create your own graphic novel. You will have the option of drawing or using computer programs such as, Bitstrips or Comic Life. This activity is to be done in pairs, for many of the most iconic graphic novels have been composed by a duo (Spider-Man, Captain America and the X-Men were all created by Lee and Kirby, Watchmen was created by Moore and Gibbons, etc.). You don't have to choose to be only a writer or an illustrator-- both members will have the opportunity to switch or share responsibility.

Your graphic novel is to be based on Romeo and Juliet. However, you will not be bound constraints of the story. In this activity you will have the opportunity to stray from the general narrative and shape it to your liking.

For example, you could:

- Create an alternative ending to Romeo and Juliet
- Write an epilogue that finally answers the long standing question: "What ever happened to Benvolio?"
- A collection of deleted scenes that Shakespeare had never intended to show to the public
- Or another topic of your choice (and the teacher's approval)

Do not let the hard, concrete facts deter you; **be creative**. However, you must include the elements of narrative that will be discussed over the course of the unit and the particular literary elements that specifically pertain to the genre of the graphic novel.

### **Elements to be included:**

#### **Cover Page**

Your graphic, just as all other graphic novels, is to have a cover page. On the cover page you are to produce a unique title which is connected to your story and should draw in the reader. As an accredited author and illustrator, you must have your name clearly displayed to your audience.

### **Main Characters**

You will introduce the main characters of your work. The characters' names will be explicitly presented. Moreover, you will introduce images of the characters and the elements that are associated with them (what colours are emblematic of your characters, how they posture themselves, particular symbols that represent them).

### **Splash Page (Setting)**

In many graphic novels, setting is a crucial component and a splash page is an effective way to illustrate setting. The splash page should contain a variety of details that will immerse the reader into your world. It should also include caption boxes which describe the world in which the characters live. The reader should be able to discern through splash pages the technology, the culture, the mood and geography of the world you are constructing.

### **Content (Plot)**

A graphic novel must contain a plot. Your graphic novel must include the five basic aspects of plot (exposition, rising action, climax, falling action and resolution). You must illustrate that your central plot is fuelled by conflict and that the character develops and changes through this conflict.

### **Images and Transitions**

Your images must follow in sequential order which follows the logical progression of the story and should directly relate to the content of your narrative. The captions should be visible in relation to your images. Additionally, you must use at least three different kinds of Panel-to-Panel transitions (e.g. moment-to-moment, action-to-action, subject-to-subject)

**The due date for your graphic novel is: \_\_\_\_\_.**

## Culminating Assignment Checklist

*Each element is worth 1 mark, unless otherwise stated. Pay attention to areas where you must include multiple things to ensure that you get all the marks possible.*

**Group Members:**

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FORMAT	CRITERIA	TOTAL
<b>Cover Page:</b>	<ul style="list-style-type: none"> <li><input type="checkbox"/> A unique title connected to the story</li> <li><input type="checkbox"/> The title is clearly displayed using creative font</li> <li><input type="checkbox"/> Names of all co-authors/co-illustrators are included</li> <li><input type="checkbox"/> Cover page graphics are well-connected to the story</li> <li><input type="checkbox"/> Cover page graphics engage the reader</li> </ul>	<b>/5</b>
<b>Character Introduction Pages:</b>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Main characters are introduced in the pages before the storyline</li> <li><input type="checkbox"/> Graphic images of each main character are provided</li> <li><input type="checkbox"/> Images use posture, dress, facial expressions and/or symbols that signify the character's personality-<b>2 marks</b></li> <li><input type="checkbox"/> Captions with names for each main character are provided</li> <li><input type="checkbox"/> Captions with interesting quotes/descriptions of each main character are provided</li> </ul>	<b>/6</b>
<b>Setting Splash Page:</b>	<ul style="list-style-type: none"> <li><input type="checkbox"/> A Splash Page that introduces setting is included</li> <li><input type="checkbox"/> The image for the Splash Page is in colour (whether drawn, photographed or created online)</li> <li><input type="checkbox"/> A caption with interesting quotes/descriptions the setting is provided</li> <li><input type="checkbox"/> Attached to the final Graphic Novel/ Comic Strip in a description of the world created where the story is set</li> <li><input type="checkbox"/> The description includes, in minute detail, all of the following elements: the world's culture, the climate, geography, politics, technology, art. - <b>6 marks</b></li> </ul>	<b>/10</b>

<b>Content:</b>	<ul style="list-style-type: none"> <li>❑ <b>FIVE (5)</b> elements of Basic Plot Structure included in storyline (EXPOSITION, RISING ACTION, CLIMAX, FALLING ACTION and RESOLUTION)-<b>5 marks</b></li> <li>❑ Plot is driven by a central conflict (OPTIONS: character vs. character, character vs. self, character vs. nature, character vs. society)</li> <li>❑ Character development during plot: an emotional shift or revealing insight into a character's perspective is included</li> <li>❑ The plot of the original text <b>Romeo and Juliet</b> is changed or extended in one of the following ways: an added scene, an alternative ending, a change at the climax, a section re-told through one character's point of view, or any other suggested plot manipulation preapproved by the teacher.</li> </ul>	<b>/8</b>
<b>Images</b>	<ul style="list-style-type: none"> <li>❑ All images relate directly to and enhance the storytelling.</li> <li>❑ Images are placed in a logical order and follow the progression of the story (Think: Can a first-time reader follow the order of images?)-<b>2 marks</b></li> <li>❑ Images cover 90% of each page.</li> <li>❑ Images or artwork include meticulous detail and color</li> <li>❑ Captions directly connect to story and are placed appropriately on each page.-<b>2 marks</b></li> </ul>	<b>/7</b>
<b>Transitions:</b>	<ul style="list-style-type: none"> <li>❑ Effective use of Gutter to transition between frames</li> <li>❑ At least <b>THREE (3)</b> different Panel-to-Panel transitions used (OPTIONS: moment-to-moment, action-to-action, subject-to-subject, scene-to-scene, aspect-to-aspect, non-sequitur)-<b>3 marks</b></li> </ul>	<b>/4</b>
<b>Mechanics:</b>	<ul style="list-style-type: none"> <li>❑ Final Product Shows consistent accuracy in spelling grammar and punctuation.- <b>3 marks</b></li> <li>❑ Final Product is neat and organized, showing strong evidence that planning and storyboarding occurred- <b>2 marks</b></li> </ul>	<b>/5</b>
<b>TOTAL:</b>	<b>/30</b>	
<b>COMMENTS:</b>		



## LESSON 5

### MINISTRY EXPECTATIONS:

**Strand(s):** Reading and Literature Studies

#### Overall Expectations:

- Reading and Literature Studies - 1. Reading for Meaning
- Reading and Literature Studies – 2. Understanding Form and Style
- Reading and Literature Studies - 3. Reading with Fluency

#### Specific Expectations:

- Reading and Literature Studies – 1.1 Variety of Texts
- Reading and Literature Studies – 1.6 Analysing Texts
- Reading and Literature Studies – 1.7 Evaluating Texts
- Reading and Literature Studies – 1.8 Critical Literacy
- Reading and Literature Studies – 2.1 Text Forms
- Reading and Literature Studies – 2.2 Text Features
- Reading and Literature Studies – 3.3 Developing Vocabulary

### ENDURING UNDERSTANDING ADDRESSED:

- Students will recognize the role of reader as co-creator in visual texts
- Students will know narrative progression and the structure of various texts
- Students will understand that context and ideas can be derived from visual cues

### ESSENTIAL QUESTION(S) ADDRESSED:

- How can visual images inform text?
- How does the graphic novel form change or contribute to our understanding of narrative?
- How is the reader a co-creator in the storytelling process in Graphic/Illustrated texts?

### KNOWLEDGE :

- Panel-to-Panel Transitions
- Introduction to Culminating Assignment- Knowledge of Success Criteria

### SKILLS:

- Thinking**
  - Use of critical/creative thinking processes- brainstorming ideas for culminating assignment individually or with group
- Communication**
  - Using image-making software to combine words and images- organization of information/expression of ideas
- Application**
  - Application of knowledge and skills in familiar context- using knowledge of computers to practice in new programs
  - Transfer of knowledge and skills to new contexts- transfer of artistic/technical skills and knowledge of play to the beginning stages of the culminating assignment.

**DIFFERENTIATED INSTRUCTION:****Prior skills**

- Basic computer literacy skills- students will need to have basic computer literacy skills to accomplish the tasks in the computer lab. However, there will be a broad range of competencies with technology in any gen group, therefore the lesson is structured so that advanced/independent learners have time to explore and beginning learners who need scaffolding can do exercises and follow step-by-step instructions to gain knowledge of Bitstrips and Comic Life.

*Learning Profile/Style- Cooperative Learning:* Participating in class discussion; Working in partner/ small groups/ individually (if necessary) to analyze visual texts.

*Readiness/Interest -Individual Learning:* Metacognition- reflecting on their role as co-creator in texts; Exploring computer programs for Culminating Assignment.

*Interest/Learning Profile/Style-* Students introduced to TWO different programs they can choose from for their culminating tasks, depending on where their strengths lie with visual arts and technology.

*Interest/Learning Profile/Style-* Students introduced to MANY different options they can choose from for manipulating the plot of **Romeo and Juliet** in the culminating task, depending on their strengths in Creative Writing. They also have the option to propose their own alternative assignment.

**ASSESSMENT TOOLS/ STRATEGIES USED:**

In this lesson, the following **Assessment As Learning** Activities will be used:

- Teacher Observation
- Whole-class Discussion
- Group Discussion

**LEARNING GOALS:**

- Students will gain an understanding of the elements of visual texts (comic strips/graphic novels) and how they are used to tell a story
- Students will recognize the role of reader as co-creator in visual texts
- Students will be introduced to two computer programs (Comic Life/Bit Strips) that they will be using to create their Culminating Assignment.

**MATERIALS/RESOURCES/PRE-PLANNING:**

- Prep Minds on Overhead
- Reserve Computer Lab
- Print instructions for Bit Strips activities/ Comic Life Manual (if required)

**AGENDA:**

- Minds on
- Computer Lab
- Reminders



**MINDS ON: 5 mins.**

1. Display Garfield Overhead (**APPENDIX 5.1**)
2. Asks students to identify the types of Panel-to-Panel transitions being used
3. Ask students: How do you feel about Garfield's final statement? Should we be able to "fool" with classic literature in modern times? Why or why not?

**ACTION: 60 mins.**

Students will spend one full period in a computer lab being introduced to and exploring the programs Comic Life and Bit Strips. Once students feel they are familiar with the programs, they can use any remaining time in the period to consult and collaborate with their group using the technology available. 30 minutes should be allotted for each program. However, if a student is already familiar with the programs and knows for sure which one they would like to use for their final assignment, they can spend the full time exploring one.

1. Log-on to Bit Strips: <http://www.bitstrips.com/>
2. Create Avatar
3. Free Time- Explore the features of Bit Strips (students who are familiar with program or comfortable with technology / Work through a mini-assignment given by teacher (students who require extra support)-**SEE ACCOMADATIONS & MODIFICATIONS SECTION**
4. Log-on to Comic Life: <http://www.comiclife.com/>
5. Free Time- Explore the features of Comic Life (students who are familiar with program or comfortable with technology)/ Follow Instruction manual given by teacher (students who require extra support)-**SEE ACCOMADATIONS & MODIFICATIONS SECTION**

**CONSOLIDATION: 10 mins.**

1. Extra time to brainstorm with groups. By the end of the period, groups inform teacher in writing: Which program are we going to use (Comic Life/Bit Strips)?
2. Teacher reminds students of expectations for final assignment and target due dates for submission of different stages/ teacher check-ins. (These dates can be pre-set by teacher or decided on collaboratively as a class, taking into consideration school events/ assignments for other classes).

**ACCOMMODATIONS & MODIFICATIONS: E.g. IEP, ELL**

- For ELL Learners, Students with IEPs who need more structure, and students that need more guidance when navigating technology, there are a number of appropriate English activities on the site that can be used to help them become familiar with both the program and interpreting visual text/ associating texts and images. For example: "What are they feeling?", "Fill in the blanks", "Character is...", "Write a comic narrative". These can be accessed by the teacher once logged into the program, under "Browse an activity by subject- English", and then assigned to the class online. Students can work individually or in partners to complete an assignment.

- For ELL Learners, Students with IEPs who need more structure, and students that need more guidance when navigating technology, there is a brief instruction manual with student-friendly language and images to guide learners through the basic features of the program. Students can work individually or in partners to complete this assignment. The manual can be downloaded from the following links:  
[http://larkin.net.au/023\\_comic\\_life.html](http://larkin.net.au/023_comic_life.html)  
[http://larkin.net.au/comic\\_life/docs/03\\_comic\\_life\\_colour.pdf](http://larkin.net.au/comic_life/docs/03_comic_life_colour.pdf)

**REFLECTION:**

**APPENDICES:**

APPENDIX 5.1 – Minds On Overhead



Well, you get to fool with great literature by manipulating the story of Romeo and Juliet how you choose!